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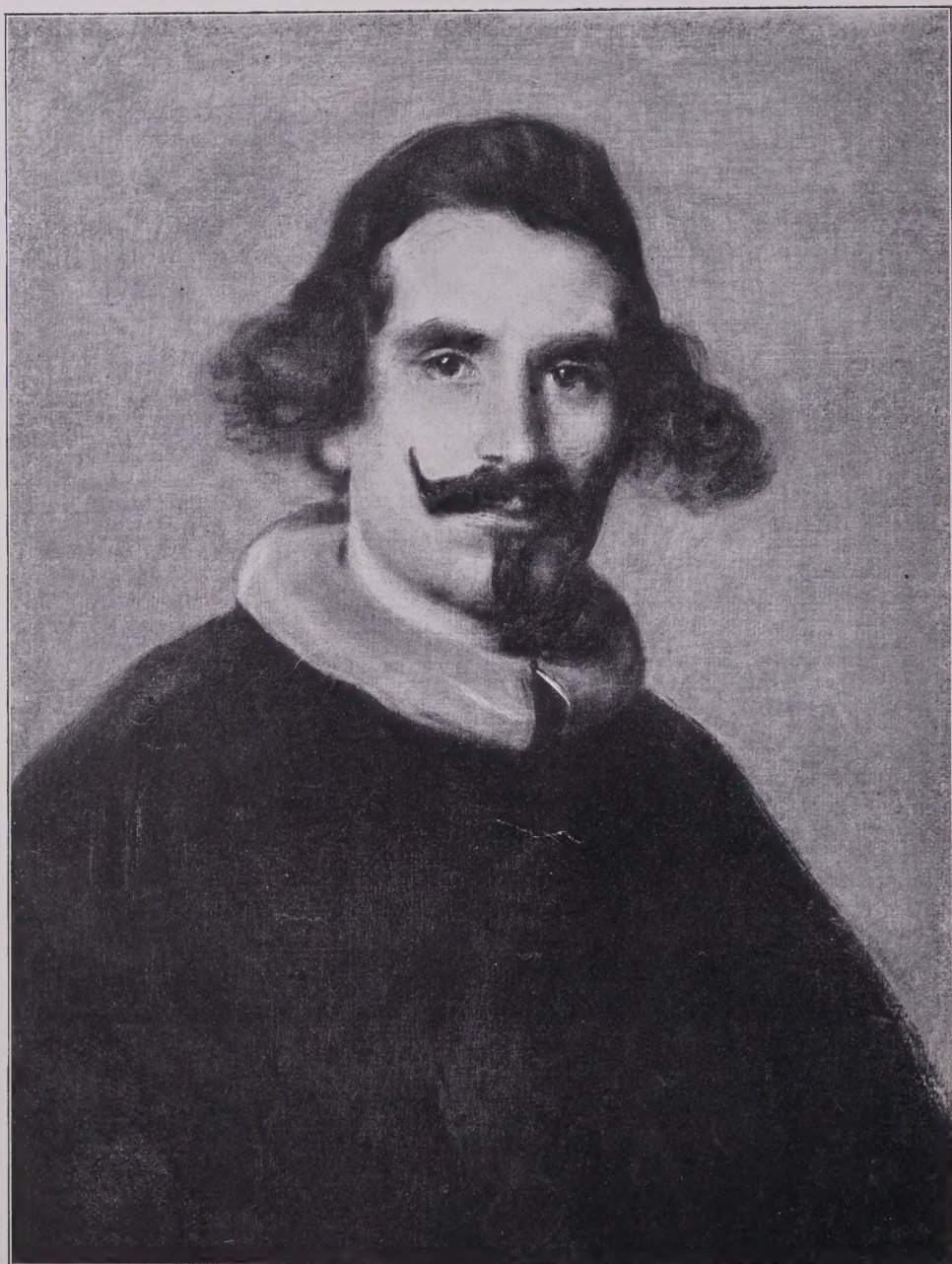
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Selbstbildnis des Velazquez

Portrait of the painter himself

Um 1630

Portrait de l'artiste

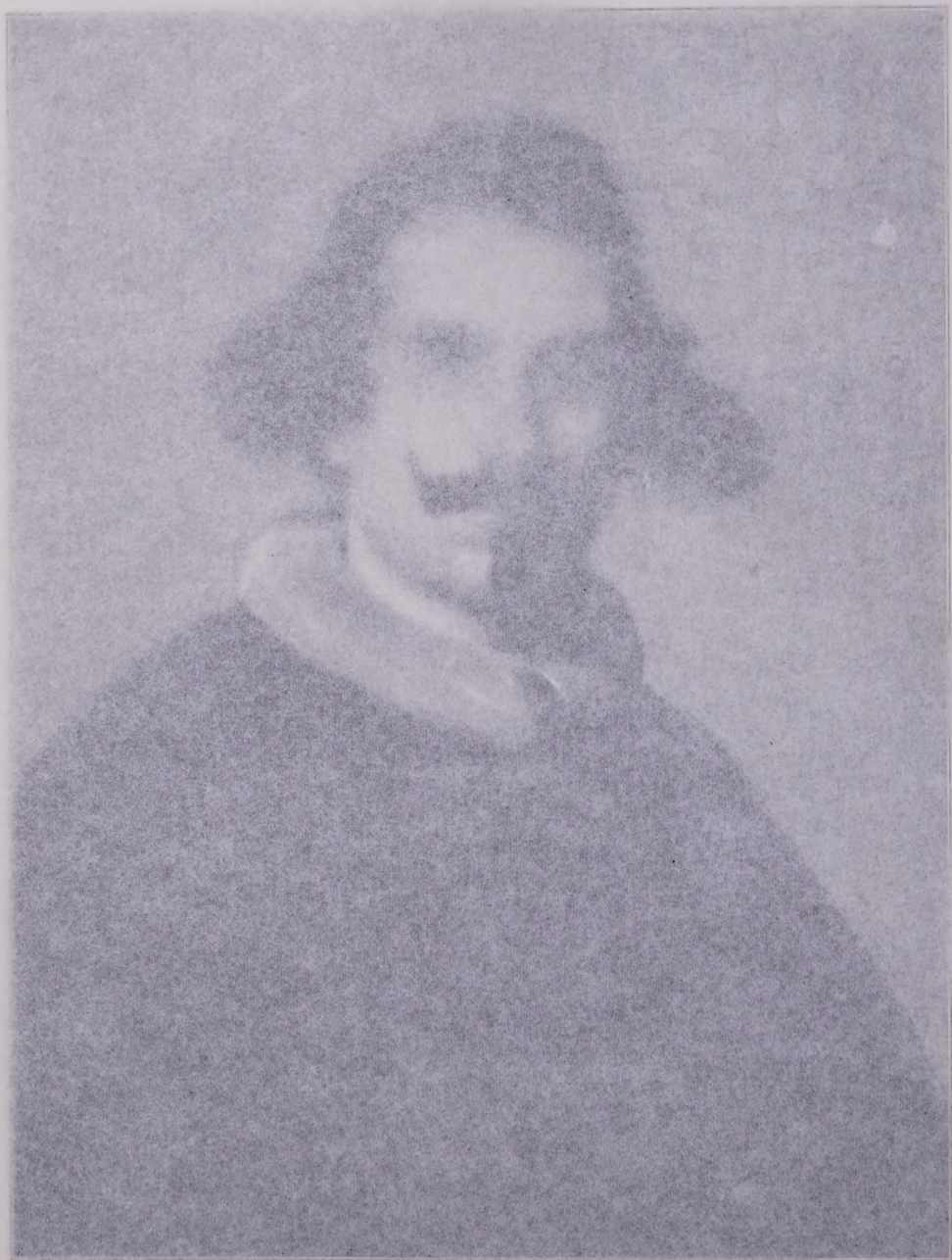
THE WORK OF
VELASQUEZ

REPRODUCED IN
NEARLY ONE HUNDRED AND
FIFTY ILLUSTRATIONS

WITH A BIOGRAPHICAL INTRODUCTION

ABRIDGED FROM
WALTHER GENSEL

NEW YORK
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VELASQUEZ

HIS LIFE AND HIS ART

OF ALL works of art those of Velasquez furnish the smallest amount of material for literary description. Five or six expressly religious paintings, a representation from the Old Testament, a few mythological pictures, one large historical painting, one scene taken from every-day life, a few landscapes and hunting pictures—and the rest are portraits of persons for whom we have but little sympathy, or of whom we know almost nothing. And yet no other master's pictures require greater explanation than do these, simply because any reproduction of Velasquez's work in black and white gives no idea of the real feeling and color-values of the original paintings.

The respect shown to the name of Velasquez in Germany is something almost incredible. In Germany are preserved the chief works of Titian and Correggio, Dürer and Holbein, Rubens and Rembrandt. With the great Spaniard, however, it is different. The Berlin catalogue comprises a half dozen pictures under his name of which, however, none has been recognized as altogether from his hand. Dresden has two excellent pictures which, amid the great number of Italian and Dutch masterpieces, hardly attract any notice. It is similar in Munich and Frankfort. We may have seen works by Velasquez in Vienna, Paris and London; but there is so much doubt as to their genuineness, that a visitor is more puzzled by such questions than he is instructed. And even if we take the undoubtedly genuine pictures in those cities, there are many imperfections in these which mar the total impression. Nevertheless, Velasquez would be unanimously numbered among the greatest of painters. Carl Justi, who has dedicated one of the most important of modern books on the history of art to this master may have done much for Velasquez. Much also may have been the result of enthusiastic reports of travellers from Madrid. But he who would know Velasquez must go to Madrid; and not only because in Madrid are almost

all of his chief works, but because his complete art becomes only truly full of meaning with the country itself for the background.

Castile is not a typical southern country, although it lies below the latitude of Naples. A bald plateau almost without trees or bushes, over which for long months sweep the wild winds from the Guadarrama Mountains, while the heat of summer is more unbearable than in the hottest parts of Italy—such are the surroundings of Madrid. The landscape is cold and sombre, and the people are cold and sombre, possessed of an arrogance which makes them learn nothing and forget nothing.

The home of the master, however, is not in Madrid, but in Seville, the capital of Andalusia, which through its trade had become one of the richest cities of Europe, and at the same time had not lost its semi-Oriental character. Here on the 6th of July, 1599, according to the custom of the country, Velasquez was baptized only a few days after his birth, and received the name of Diego. His father, Juan Rodriguez de Silva, was the descendant of an old noble Portuguese family. His name Velasquez, which he generally used, was his mother's, Geronima, whose family likewise belonged to the lesser nobility. After attending for a time the Latin school, where even at that early age he used his school books for making sketches, he was at the age of thirteen sent to study under Francisco de Herrera. Herrera, however, because of his temper, drove almost all his pupils and even his own sons away from him, so that Velasquez did not remain long under him. At the end of a year, he went to Pacheco, an artist, who took him tenderly to his heart, and whose son-in-law he was to become later on. Pacheco, a pupil of Luiz Fernandez, depicted tame historical scenes and owes his fame only to his "arte de la pintura." But he was a highly educated, lovable gentleman, who gave his pupils a good training, and did not attempt to stop the development of an individuality. It was owing to this training that Velasquez with the freest treatment, faithfully adhered to exactness in drawing.

It is strange that same city at the same time should produce two such master painters who were so opposite in their methods—Murillo, the painter of ideal Madonnas, and the realistic Velasquez. Velasquez approached nature in a cold matter-of-fact way. He got everything out of the subject, but seldom put anything of his own soul into it. It is astonishing how straight and unerring he went on his way. Of his earliest portraits, there seem to be none extant; but we have some of his kitchen scenes (*Bodegones*), like those painted by the Dutch fifty years before. In these

pictures, compared with those of his later years, the lack of life and motion is especially noticeable. "The Vendor of Water," and "The Cook" strike the beholder as lifeless, and even the heads seem to have in them the quality of still-life. He uses very dark colors and works in deep shadows, showing himself the true Tenebroso. This might be explained, not by reason of his imitation of Italian models, but because of the poor light in his studio where the daylight entered only by one small window set in thick walls. Yet how sharply did his eye see and how truly did the hand reproduce what was his own! The water-jars of the Aguador and the eggs and kitchen utensils of "The Cook" may be counted among the best pieces of still-life ever painted. Two other pictures in the same style may be mentioned, "The Two Poor Men" and "The Breakfast," both in the Gallery of St. Petersburg.

The same contrast of light and shade and the same dull color are characteristic of his religious pictures of that time. The first, "Christ with Mary and Martha," has a kitchen for a foreground, while the Biblical scene itself is only seen through an aperture in the background. In "The Old Woman," Velasquez used the same model he employed for "The Cook." "The Adoration of the Kings" is a purely religious piece. Here the cellar light attains its highest pitch. The light falls sharply from the left into the vaulted room, which looks like the entrance to a cavern, on to the Madonna and the little child. The colors are Pacheco's celebrated trio, blue, yellow and red, with many different shades however, and changed by time. "The Adoration," in London, is now commonly ascribed to Zurbaran.

On April 23, 1618, when not quite nineteen years of age, Velasquez was married to Juana de Miranda, the daughter of his teacher. From this happy union two girls were born soon after. The portrait of the young wife is believed to have been found in the so-called Sibyl, in Madrid, and in a picture in the Berlin Gallery that bears her name on the back. We obtain a peep into his home of a later period, in the celebrated family group in Vienna, now generally ascribed to Mazo, the son-in-law of the master.

Velasquez, however, turned his aspiring looks toward the capital and the Court. In 1621, the youthful and promising Philip IV. had ascended the throne, and Velasquez, with many recommendations, went to Madrid. This first visit, though it could have brought him but little advancement, yet gained him some valuable acquaintances and patrons. In 1623, the favorite of the King and later the

all-powerful minister, Count Olivarez, summoned the artist to Madrid. He brought with him a painting of "Fonseca," the priest, a picture which proved so excellent an introduction that he received an order for an equestrian portrait of the King himself. Olivarez found the first sketch so satisfactory, that he told Velasquez that he alone should paint the portraits of the King. It is supposed that the bust portrait in the Prado is this first sketch, though the finished picture is now lost. The earliest known picture of the King, who from now on became a frequent model, shows the monarch as a full figure standing by a table. Later it found a worthy companion in the portrait of the Infant Don Carlos, brother of the King. The King had shortly after his accession to the throne issued a decree ordering a simple dress for his courtiers, and among other changes replaced the lace collar by a plain stiff collar. These changes are to be noted in the pictures in which both princes are dressed in black. Both show great progress in technique. To the period of the "Don Carlos" may be ascribed the half length portraits, of a young man, now in the Munich Gallery.

Velasquez on completing this first portrait of the King received a pension of twenty silver ducats per month. To this was added later an annual sum of three hundred ducats, and in 1626, he received a further income of the same amount. In addition to this money he was presented with an official residence in the city and given a studio on the first floor of the palace. It can easily be understood how this rapid advancement of the young artist would arouse jealousy in the breasts of the older Court painters. There was certainly no question of rivalry between them and the young artist, since the former considered portrait painting as beneath them. They had been brought up on classical models and themes. Malicious remarks, however, passed and came to the ears of the King, who summoned Velasquez and asked him if it were true that he could only paint heads. "That is flattery," was the reply. To put an end however to all feeling, a competition was arranged for among all the Court painters, and the subject was "The Expulsion of the Moriscos," chosen by the King himself. As two of the competitors, Carducho and Nardi, were Italians, an Italian and a Spaniard were selected as judges. The judgment of both was in favor of Velasquez, whom the King appointed to the office of *ugier de la camera*. Unfortunately, the competition picture was destroyed by fire, and not even a copy remains. This circumstance makes the painting executed in the following year, "Bacchus, or the Drinkers," of extreme importance in judging of

Velasquez's art at this period. The picture represents types of the lower classes, soldiers and beggars, occupied in emptying a keg of wine. As a contrast to the brown faces and dark cloaks of the soldiers and beggars, Velasquez has placed in their midst the figure of a youth with full lips and soft body, who, sitting on the keg, is in the act of crowning one of the drinkers with vine-leaves. He appears indeed like a divine apparition among the wild revellers. It is wonderful how the artist in this first great composition attained such perfect modelling. In some of the figures he has surpassed himself. The heads of the two men at the right of the Bacchus, which barely avoid the border line of the repulsive, are character pieces in the history of art. But a certain want of freedom, however, is evident, and it furthermore lacks atmosphere. Velasquez painted the group in his studio and added the landscape later. As a reward for the picture, Velasquez obtained permission to visit Italy and was given the money necessary for his journey. He knew too well how much Spanish art owed to the Italians, not to have a desire to study the great masters of Italy.

On August 10th, 1629, he left Barcelona, reached Genoa on August 20th, and from there went at once to Venice. Most of his time there he spent studying and copying the great masters of color. From Venice he went through Bologna to Rome, where he was received in the palace of the Vatican and later in the Villa Medici. It was in the gardens of this villa that those two beautiful landscape studies were painted which now adorn the Velasquez room in the Prado. They seem to be woven of silver and green tints, the soft grades of which are in themselves entirely sufficient to give the right perspective. A white terrace, whose archway is disfigured by a wall of planks, occupies the lower half, while rising above the giant oaks and cypresses with a piece of blue sky between. The other picture appears to be a continuing part of the same terrace from the other side. Here the three-parted arch fills almost the whole picture. Through it is seen a gray landscape with cypresses and houses shimmering in the light. Two figures, that of a nobleman and a workman, stand before the middle columns, but the difference in their position avoids a stiff symmetry.

It was in Rome, most likely, that the half-length portrait of himself was executed. It is now considered one of the master's best portraits of himself. The finest outcome of this Italian trip was two large paintings, of which one is now in the Velasquez room in the Prado, and the other in the Escorial. The first is known as the

"Forge of Vulcan." Here again types of the lower classes are introduced to carry out a mythological story. It represents the moment when Vulcan is informed by the sun-god of the infidelity of his wife. Trembling with fury the god stops working, while in the faces of the helpers are to be seen astonishment and curiosity. A great advance in the treatment of the light is evident. With the daylight entering from the front is mingled the light of the fire from the forge and the rays from the halo of the youthful sun-god. The complicated light fills the whole room.

The other picture, "The Coat of Joseph," is in very poor condition at the present time. The shepherds are showing the bloody coat to the old patriarch. The figures are almost completely naked and painted from the same models who did duty in the "Vulcan." In the background the brothers approach, and through two windows, in the distance, is seen a garden.

Philip was desirous that Velasquez should paint a picture of his favorite sister, Mary Anna, who, in 1629, had been married by proxy to King Ferdinand of Hungary. The artist was therefore ordered to Naples, in the winter of 1630, where the Queen was to rest on her way to her new home. A bust portrait of the Queen is in the Prado. Her picture in full length, in the Berlin Gallery, is hardly quite Velasquez's own work. From Naples the artist returned to Madrid, where he arrived in the beginning of 1631.

The period between the first and second Italian journeys appears to have been the happiest and most fruitful years of the artist's life. The chief painting of this time is "The Surrender of Breda," or "Las Lanzas," as it was soon generally called on account of the forest of lances in the background. Velasquez painted the picture for the *Salon de Los Reinos* in Buen Retiro. This painting has justly been called the most beautiful of historical pictures. The eye is immediately attracted by the middle group, which has been most enthusiastically praised. After a siege of several months the Spanish general, Spinola, succeeded in compelling the fortress to surrender; but not before the brave Dutchman had obtained for himself and his troops the most honorable conditions. There was nothing humiliating in the surrender of the Key of the city. It is almost with the act of an elder comrade consoling a younger, that the aristocratic, slender Spaniard puts his hand on the shoulder of his stockily-built opponent. In recognizing the bravery of the enemy the victor most honors himself. Spinola, on whose ship the artist sailed from Barcelona to Genoa, might have related to him personally the story of this mem-

orable event. So vividly must the recital have impressed itself on him that there is a certain justification for the artist placing himself as one of the spectators in the right-hand corner of the picture.

We get a deeper insight into the artist's religious feelings in the two paintings of "Christ at the Column" and "The Crucifix of San Placido." Similar as are the subjects, they are yet as different as possible in treatment. The first picture is so naturally portrayed that it strikes one as almost strange; the pale light, the beautiful and muscular body of Christ, looking more like a bound giant than the suffering Son of Man, and the angel, who seems a young woman rather than a divine apparition. It is only after some examination that the deep symbolic meaning of the picture is realized, when we notice that a ray from the halo of Christ enters the heart of the child. The face of the angel bears a likeness to the artist's wife, and the resemblance between him and the child is so striking that it has been suggested that Velasquez immortalized in the angel the face of his daughter, married to the painter Maze in 1634, and in the child his oldest grandchild. But this is only a conjecture. Of the "Christ on the Cross" we know that it was painted in 1638 for the Nunnery of San Placido. From the deep black background the body of the Savior stands out sharply. The purpose of the long hair covering part of the face is beautiful in the thought that the artist has thus spread a veil over the infinite pain. Never has the figure of Christ been represented so touchingly as here.

The paintings of this period are vastly different from those of the earlier period. We find a large number of portraits much more carefully worked out in details. Among the first of these is a portrait of Philip IV. in rich court dress. But one of his favorite models, however, at this time was the Crown Prince Balthasar Carlos, a lovely, pleasant and bright child, who unhappily died young. We find him at the age of three years with a rattle in his hand in the company of an ugly dwarf in the picture of Castle Howard; again as a boy of nine or ten, in the beautiful Vienna picture, in a silver-embroidered black dress, which stands in effective contrast to the red and gold of the furniture and curtain. But Velasquez's highest elegance is reached in his portrait of the Count of Benavente, son of the Viceroy of Naples. Here the beautiful harmony of the armour inlaid with gold with the pink scarf and the red tablecloth, as well as the boldness of the treatment, vies with the best works of Greco.

• But all these pictures must take second place with his landscapes,

even if these still impress us as studio work rather than done in the open air.

From these we now come to the other productions of the Spanish master, and these are best classified into equestrian and hunting pictures.

The equestrian paintings are show pictures simply. This is seen by the costumes with scarfs and the marshal's baton. Never again did Velasquez reach such majestic dignity as in the equestrian portraits of Philip IV.

In the equestrian portrait of Plivarez there is a hint of flattery, since the Conde-Duque had never been in battle. But Velasquez did not trouble himself about that. His business was to realize artistically a given task. And it must be remembered that Plivarez, as well as his royal master, were excellent horsemen. The burning village, the cavalry attack, the fallen horsemen and the trumpeter,—all these are only artistic properties, so to speak.

The finest of the equestrian pictures is without doubt that of the six-year-old Balthasar Carlos, who looks so very dignified on his light brown pony. The colors are similar to those in the portrait of the father, only fresher. It might be mentioned that Velasquez went over the three earlier equestrian pictures in order to harmonize them with his own pictures. These are the portraits of Philip III. and his wife, and of the first wife of Philip IV.

On the hunting field noblemen are seen to great advantage, so that all the hunting pictures of Velasquez show a somewhat intimate appreciation of his subjects. Philip IV. intended them for the Torre de la Parada, which Charles V. had built near the hunting castle of the Prado. The backgrounds Velasquez gave the figures are most likely the landscape near the Prado Castle. The costumes are strikingly picturesque, and the inclusion of the dogs, especially in the picture of the little prince, and in that of the King and his brothers, makes a beautiful effect. Velasquez often accompanied his royal master on his great hunts, which, like all Spanish princes, he loved passionately. He was particularly fond of boar-hunting, and the Tela royal became a regular tournament, or rather, a fight equal in interest to the bull-fights. Velasquez painted such a boar-hunt, and the picture is now in the National Gallery in London.

In connection with this subject the portrait of Juan Mateos, the master of the hunt, may be mentioned. The sharp look of the man, gray in his arms, and the contrast of the yellow, leathery skin, with the black dress and the dark background, is masterly in its effect.

Equal to this in power of expression is the portrait of the sculptor, Martinez Montañes. The genuineness of the impressive picture, in London, of Admiral Pulido-Pareja seems unjustly impugned. Less known are the portraits of the lawyer, Diego del Corral, and of an unknown man with a black mustache and chin-whiskers.

Having once visited Rome, and seen its art treasures, Velasquez, like everyone else after a first visit, was eager to revisit the Eternal City. An opportunity to do this occurred when the plan for founding an academy and completing the annex to the castle was discussed. It was not merely a matter of purchasing paintings in Italy for the decoration of these buildings, but of inducing Italian artists, and especially fresco painters, to come to Spain. Velasquez was considered well fitted for the part and he was permitted to go with the embassy that was to meet Maria Anna of Austria, the youthful bride of the widowed King, at Trieste. He left Malaga, on January 2d, 1649, landed in Genoa on February 11th, but did not reach Venice until April 21st. Here he purchased some pictures by Veronese and Tintoretto, though not without some difficulty. His mission occupied all of his time, especially in Naples and Rome, where he came in contact with the greatest living artists, Poussin, Salvator Rosa and others. For his own art he found so little time that the order to paint the portrait of Pope Innocence X. came to him as a surprise. To get his hand in he first painted his servant, Juan Pareja, a rallo. It is hardly possible to say anything new of the Pope's portrait. Sir Joshua Reynolds has declared it to be the best picture in Rome. Considered as a painting, it is in reality a work in but two colors, red and white; but there are so many variations of tint that the whole is a veritable symphony in red. The richness of the coloring, however, is completely overpowered by the repulsive, but at the same time attractive features of the man with the big, red nose and thin lips, and the mysterious eyes, which seem to pierce the spectator. The Pope when he saw the finished picture remarked: "It is too life-like."

Business alone could not have kept Velasquez in Rome for a period so long beyond the allotted time. Five times King Philip had to remind him to come back, before he decided to return. Finally, the King became so urgent that the artist instead of traveling over France, as he had intended, went direct to Barcelona, where he landed in June, 1651. The King seems to have been very pleased at his return, for he honored him in every possible way and created him, in the following year, marshal of the palace. The promotion goes to show how the King esteemed Velasquez, not as an artist only, but

also as a man, since the holder of this office had to fulfil quite a number of personal duties to the King himself. The office, however, occupied so much of his time, that the artist had little to spare for his art. He was too much with the King, preparing his various state journeys and accompanying him on them.

The last period of Velasquez's art career is also filled with portraits of the royal family. There are quite a number of portraits of the King, whose face has now become somewhat bloated, and the chin still more prominent. To this period belong several portraits of the young Queen Maria Anna of Austria. On the first glance the eye is astonished at the barrel-like hoopskirts, the towel-like handkerchief and the head-dress, which, like a cascade of false hair, bows, jewels and feathers, hangs down on both sides of the face. But the coloring is so magnificent that we forget the ugliness of the fashion.

It is hardly comprehensible how, out of this union of the now sick and tired king with a wife that soon was to become so indifferent, the loveliest of all children should come, in the person of the Infanta Margarita, born in 1651. In this subject Velasquez found his most attractive model. On it the artist based four paintings so tenderly conceived and so harmoniously colored that we know of no work of any other artist which is their equal. In the first portrait, now at Vienna, the little princess is about three years old. A dark-green curtain, a somewhat lighter tablecloth, and a dark-red Smyrna carpet serve to show up, only the more radiantly, the little figure, dressed completely in silver and white, with its light brown hair and blue eyes. Following this came the picture, now in the Louvre, in which the girl is dressed in light gray silk, with black and red bows, painted in a very light and thin manner. The next picture, now in Vienna, presents the princess at the age of about six, and is broader and bolder in manner, larger and more radiant, and the position more self-conscious. The background is dark. The fourth picture of the same period is the middle figure of the "Meninas," to be noted again.

Of the brother of the princess, Philip Prosper, who was born in 1657, and who died at the age of four, we have one portrait by Velasquez. The two-year-old boy is dressed in a pink dress with a big white apron. He is holding on to the back of a child's chair, and looks at the spectator. The background is a deep red.

In strange contrasts to the portraits of the royal family stand, in his later works, the pictures of the comic characters of the Court. It is not easy for us to appreciate the fashion of a Court which delighted to surround itself by semi or absolute idiots. Some of these

may have been amusing, as Pablillos of Vallavolid, or the little bow-legged man, who was named after the famous admiral Don Juan of Austria, and whom Velasquez has painted in the full uniform of an admiral and a suggestion of a sea-fight in the background. But most of them are mere lunatics, who cause us a feeling of pity mingled with disgust. But the task the master set himself was to obtain the highest artistic value out of models so inherently repulsive. The result would seem to suggest that Velasquez even took pleasure in painting these dwarfs and court fools. It may be that the monotony of painting an aging King and a tired princess had so palled on him that he welcomed the ugly, but striking models, who at any rate sat quiet and permitted him the opportunity to impress on his work the stamp of his own personality and individuality. What are the child of Vallacas, a hydrocephalic with stupid eyes, and the Bobo de Coria? Nothing but symphonies in dark-green and gray. In the Sebastian de Morra, we find in contrast to the scowling face, a gay harmony of green, red and gold. In the portrait of the dwarf, we can admire the beautiful treatment of black in the midst of the landscape. But the greatest harmony of colors is to be found in the picture of Don Antonio, the Englishman. In richest dress the little man stands by the side of a big hound, who almost reaches to his shoulders. Pablillos and Don Juan have been already mentioned. The genuineness of the Marquis de Bono, in the Berlin Gallery, has been questioned. Last of all, to this cycle belong the two so-called philosophers, ragged street figures known as Menippus and Æsop.

In the *Meninas* are to be found a few examples of some of the grotesque members of the Court, and one of the ugliest, namely, the female dwarf Mari Barbola, side by side with the loveliest women's and children's figures.

We should like to know in what idea this picture originated. Velasquez is supposed to be occupied with a painting of the King and Queen. For the entertainment of the parents their favorite daughter Marguerite Marie enters with her attendants. Thus represented, Velasquez, of course, could not have seen the scene. The spectator may be supposed to be standing in the position of the King and Queen, whose faces may be seen in the mirror on the opposite wall. In the middle stands the little princess, with her ladies of honor and attendants; on the right the female dwarf and a powerful dog, who has just received a kick from the little Nicolasito Perusato. On the left is Velasquez before his easel. Anything more stilted can scarcely be conceived; people are bowing to someone who

is not there, and an artist painting something that is not seen. When, however, we put ourselves in the place of those before whom the scene once took place, it appears to us perfectly natural. The colors, too, are beautifully harmonized.

In a position as equally unique stands another picture by Velasquez, namely, "The Carpet Weavers." Once more he brings back to us the figures of his early paintings, and the scenes in the life of the people. Instead of kitchen scenes, however, we have here a piece of decorative painting. Two rooms are most cleverly united—in the foreground the workroom, in the background the exhibition hall. To protect themselves from the heat, the weavers have drawn all the curtains so that the room is in a wonderful half-light. Strange difficulties in technique are sought and solved in an astonishing manner. A revolving wheel with its vanishing spokes is drawn so that it creates almost an optical illusion, and a head is set against a strong light from behind so that the features are almost undistinguishable. Out of this semi-darkness rises in brilliant beauty the most perfect female figure that has ever been painted by the master. Never has a woman's neck or arm been realized so beautifully, as in this barefooted girl of the working classes. Opposite her sits an old woman, while a second girl pushes back the curtain. Sunshine floods the back room, where noble ladies are seen examining a finished carpet. Everything is in the most brilliant of colors. What modern Impressionists are striving after, and what they have attained only in their best works, is here accomplished with consummate ease and grace.

To this period belong some mythological pictures: Mars, Mercury, an Argus and a Venus. But in looking at these, we must lay aside every preconception we may have of the world of the antique gods. If his Mars be really intended to represent the Roman god of war, we should have to be sorry for Velasquez. What we see here is a well-built hero of a travelling show who for a few cents shows off the play of his muscles. It may be that the artist really had such a model, and it may be also that the fellow had really obtained among his colleagues the high-sounding Roman appellation as a nickname, and had a helmet placed on his head and a sword on his knees. In the Bacchus and Vulcan a similar treatment was accomplished. In the Venus the name is also but a mark. In those days it was considered improper by the Spaniards to depict a nude woman. The work is in no sense reminiscent of the Renaissance ideal with its full forms. In its place is an elastic body with

a slender waist. The back view is very beautiful. The face, pleasant but not very engaging, can be seen only in the mirror. The Mercury and Argus were both originally studies for a now lost painting called "Apollo and Marsyas."

In his last period also Velasquez painted two religious pictures. The one, the "Crowning of Mary," a picture somewhat strange and out of harmony with the master's former works, is a strictly ceremonial composition and quite in the tradition as to the dresses. The creation of typical ideal figures was outside Velasquez's genius. He took those models which appeared most suitable to him: an old man, in whose face a sorrowful life may have left its impress; a serious man with an expression of suffering; and a girl from the people, to whom a high dignity could be imparted by expression and motion.

The other work, "St. Anthony and Paul," is a sentimental legendary idyl. After the old fashion several scenes are united with it. In the foreground is represented Anthony visiting a pious hermit, who had been daily fed by ravens. In the background are shown the events of the journey. To the left, in the middle distance, is seen the burial of the hermit by the lions of the desert. It reminds one of Corot. He, too, loved that combination of ivy-clad trees and brownish rock, past which the eye roams into the dim distance. This picture is the master's most perfect landscape, and was perhaps his last work.

After the treaty of the Pyrenees, the famous convention of the Kings of France and Spain took place on a small island in the Bidasoa River. At this convention Philip IV. gave his daughter Mary Theresa in marriage. This occurred on June 7th, 1660. The excitement and worry of the journey were too much for the old marshal of the Palace. A few weeks after his return he fell into a raging fever, which took him off at the end of six days, on August 6th, 1660. He was sincerely mourned by all his friends, and not the least by King Philip.

VELASQUEZ

ABBREVIATIONS AND EXPLANATIONS

H.=Height

B.=Width

AUF HOLZ=on wood

AUF LEINWAND=on canvas

AUF SCHIEFER=on slate

The figures giving the sizes of the paintings stand for metres



* Petersburg, Eremitage

H. 1,83, B. 1,16

The breakfast

Das Frühstück

Le déjeuner



* Berlin, Kaiser Friedrich-Museum

Musikanten

Trois musiciens

H. 0,87, B. 1,10



* London, Apsley House (Herzog von Wellington)

Two young men dining

Zwei junge Männer bei der Mahlzeit
Um 1618–1620

Deux jeunes hommes prenant un repas

H. 0,643, B. 1,04



* Richmond, Sir Frederick Cook

H. 0,99, B. 1,28

Die alte Köchin

Um 1620

Old woman frying eggs

La vieille cuisinière



* London, Nationalgalerie

Christ in Martha's house

Christus im Hause der Martha
Um 1620

Le Christ dans la maison de Marthe

H. 0,59, B. 1,02



* London, M. Knoedler and Co.

The vintager

Der Winzerbursche

Le vendangeur

H. 0,725, B. 1,045



London, Apsley House (Herzog von Wellington)

H. 1,065, B. 0,82

Der Wasserverkäufer von Sevilla

The water-carrier

Um 1618—1620

Le vendeur d'eau



* Zürich, Don Manuel de Soto

H. 1,25, B. 1,40

Christus und die Jünger in Emmaus

Christ and the pilgrims of Emmaus

Um 1618—1620

Le Christ et les pèlerins d'Emmaüs



* Madrid, Don Aureliano de Beruete

H. 1,31, B. 1,055

St. Peter

Der heilige Petrus
Um 1618—1620

Saint Pierre



* Sevilla, Erzbischöflicher Palast

Die Madonna reicht dem heiligen Ildefonso das Messgewand

The Virgin delivering the chasuble to
St. Ildefonso

Um 1618—1620

La Vierge rendant la chasuble à
Saint Ildefonse



* Madrid, Prado-Museum

H. 2,03, B. 1,25

Die Anbetung der Könige

The magi adoring Christ

1619

L'adoration des rois



Madrid, Prado-Museum

H. 0,40, B. 0,36

Bildnis eines Mannes

A man's portrait

Um 1618—1620

Portrait d'homme



* Rouen, Museum

H. 0,99, B. 0,62

A man's portrait

Bildnis eines Mannes
(Der sogenannte Geograph)
Um 1623—1625

Portrait d'homme



* Madrid, Prado-Museum

H. 0,57, B. 0,44

Philipp IV., König von Spanien

Philip IV., king of Spain

Um 1623

Philippe IV, roi d'Espagne



* Madrid, Prado-Museum

H. 2,01, B. 1,02

Philipp IV., König von Spanien

Philip IV., king of Spain

Um 1623—1624

Philippe IV, roi d'Espagne



* Madrid, Prado-Museum

H. 2,09, B. 1,25

Der Infant Don Carlos

The infant Don Carlos

Um 1626

L'infant Don Carlos



London, George Lindsay Holford

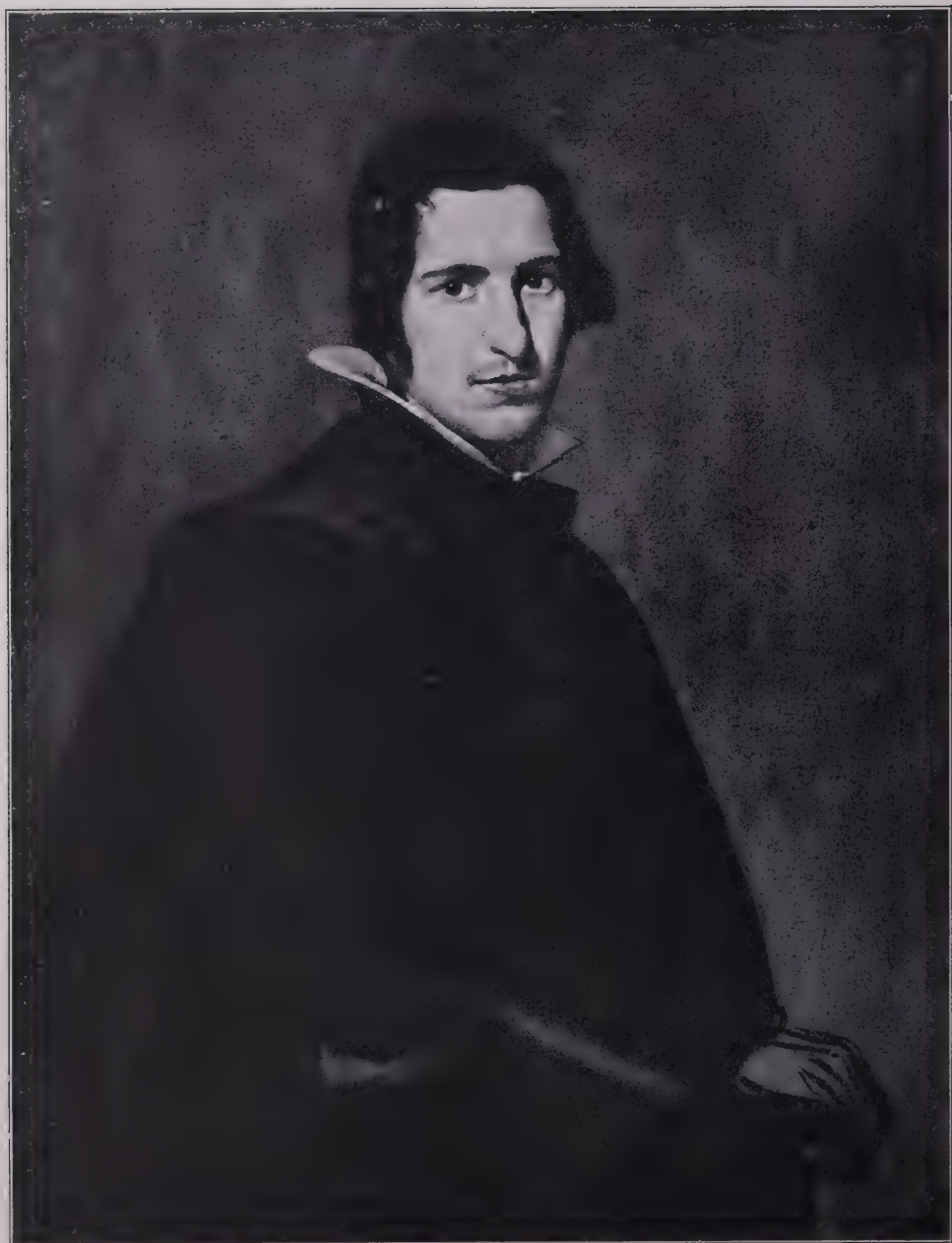
H. 2,16, B. 1,295

The duke of Olivares

Der Herzog von Olivares

Um 1623—1624

Le duc d'Olivarès



München, Alte Pinakothek

H. 0,89, B. 0,68

Bildnis eines jungen Mannes

Portrait of a young man

Um 1626—1628

Portrait d'un jeune homme



* Madrid, Prado-Museum

H. 0,62, B. 0,50

Bildnis einer Dame

Um 1629

Portrait of a lady

Portrait d'une dame



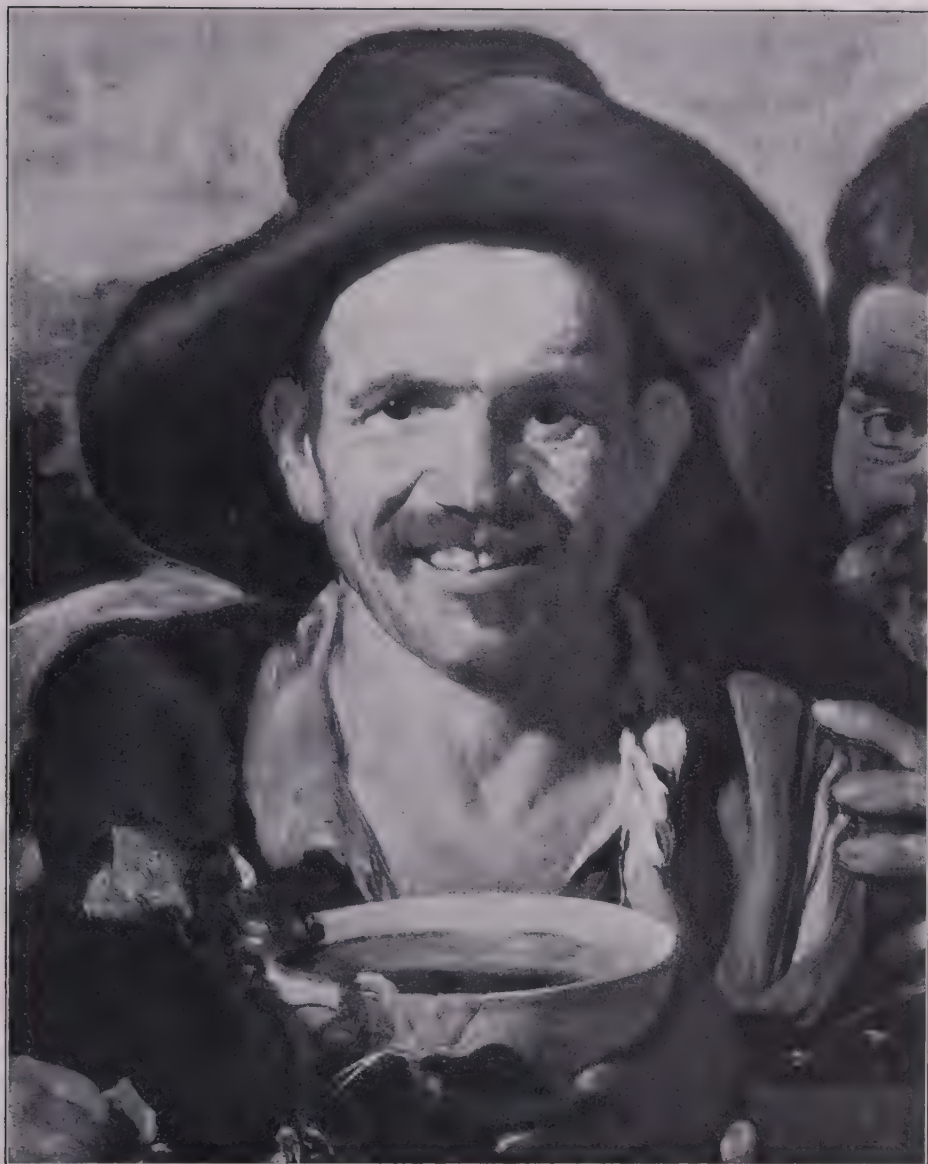
* Madrid, Prado-Museum

The drinkers

Die Trinker („Los Borrachos“)
1629

Les buveurs

H. 1,65, B. 2,25



Madrid, Prado-Museum

The drinkers
(Detail)

Die Trinker („Los Borrachos“)
(Ausschnitt)
1629

Les buveurs
(Détail)



* Madrid, Prado-Museum

H. 0,46, B. 0,40

Aus der Villa Medici in Rom

1630

View from the villa Medici at Rome

Vue prise dans la villa Médicis à Rome



* Madrid, Prado-Museum

H. 0,44, B. 0,40

Aus der Villa Medici in Rom

1630

View from the villa Medici at Rome

Vue prise dans la villa Médicis à Rome



H. 2,23, B. 2,50

* Escorial

Jakob erhält den blutigen Rock Josephs

Jacob recevant la tunique ensanglantée de Joseph

1630

Jacob receiving the bloody coat of Joseph



Escortal

Jakob erhält den blutigen Rock Josephs
(Ausschnitt)
1630

Jacob receiving the bloody coat of Joseph
(Detail)
Jacob recevant la tunique ensanglantée de Joseph
(Détail)



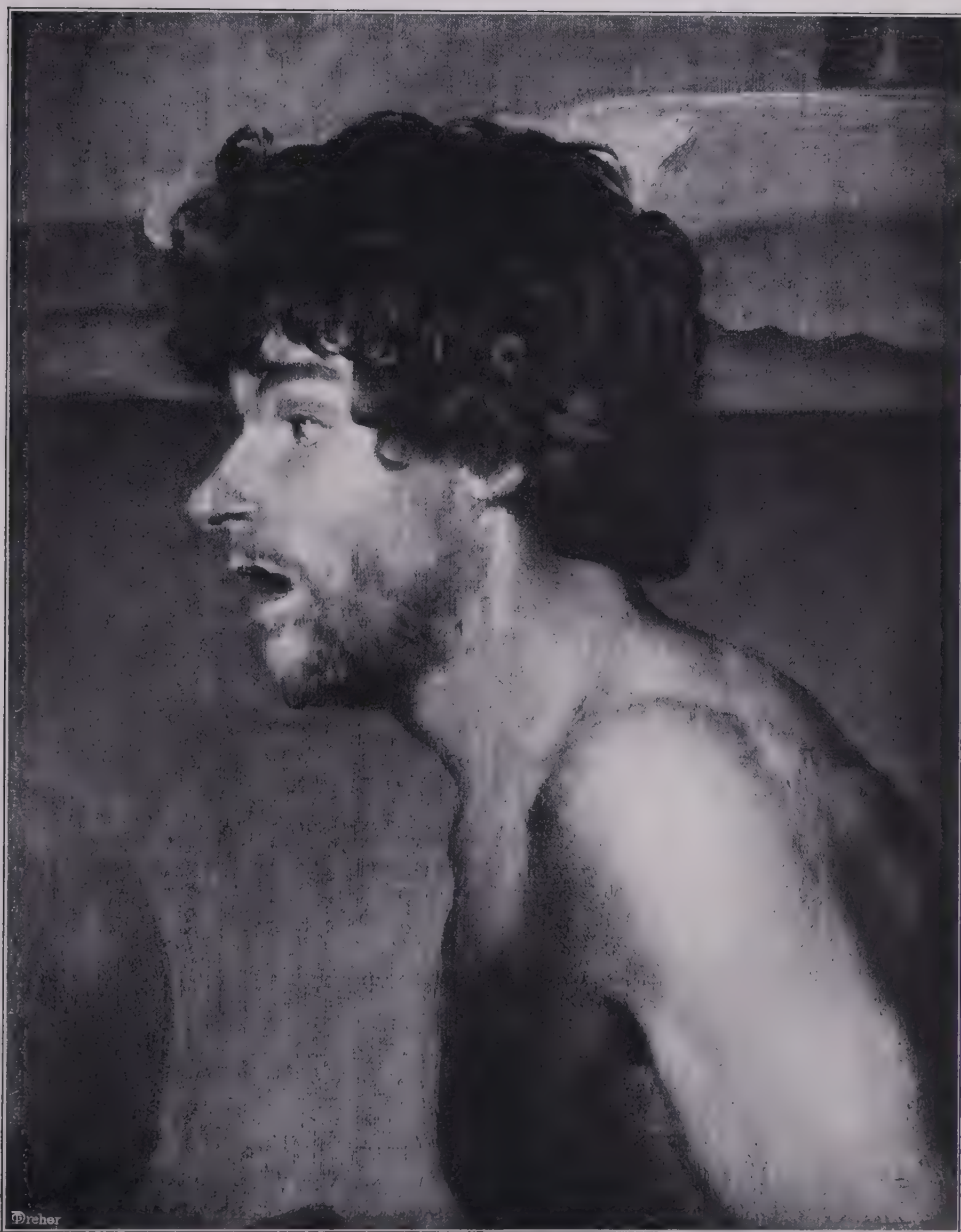
* Madrid, Prado-Museum

H. 2,23 B. 2,90

Die Schmiede des Vulkan
1630

La forge de Vulcain

The forge of Vulcan



Madrid, Prado-Museum

The forge of Vulcan
(Detail)

Die Schmiede des Vulkan
(Ausschnitt)
1630

La forge de Vulcain
(Détail)



*Madrid, Prado-Museum

H. 0,58, B. 0,44

Die Infantin Maria, Königin von Ungarn

The infant Mary, queen of Hungary

1630

L'infante Marie, reine de Hongrie



* London, Nationalgalerie

H. 1,98, B. 1,12

Philipp IV.
Um 1631

Philip IV.

Philippe IV



* Madrid, Prado-Museum

H. 2,065, B. 1,145

Don Diego del Corral
1631—1632



Madrid, Prado-Museum

Don Diego del Corral
(Ausschnitt)

The head of Don Diego del Corral
(Detail of the preceding picture)

1631—1632

La tête de Don Diego del Corral
(Détail du tableau précédent)



* Boston, Museum of Fine Arts

H. 1,40, B. 0,81

Prinz Baltasar Carlos und sein Zwerg

1631

The prince Balthazar Carlos and his dwarf

Le prince Baltasar Carlos et son nain



*London, Wallace-Galerie

H. 1,17, B. 0,955

Prinz Baltasar Carlos
1631

The prince Balthazar Carlos

Le prince Baltasar Carlos



* Wien, Hofmuseum

H. 1,26, B. 0,84

Philip IV.

Philipp IV.
1632

Philippe IV



* Wien, Hofmuseum

H. 1,30, B. 1,00

Isabella von Bourbon, erste Gemahlin Philipps IV.

1632

Isabel of Bourbon, first wife of Philip IV.

Isabelle de Bourbon, première épouse de Philippe IV



Madrid, Prado-Museum

H. 3,13, B. 2,39

Der Herzog von Olivares

The duke of Olivares

Um 1631—1635

Le duc d'Olivarès



Madrid, Prado-Museum

H. 2,09, B. 1,73

Prinz Baltasar Carlos

The prince Balthazar Carlos

Um 1635—1636

Le prince Baltasar Carlos



© London, Grosvenor House (Herzog von Westminster)

H. 2,075, B. 1,425

Prinz Baltasar Carlos in der Reitschule

Um 1635

The prince Balthazar Carlos in the riding school Le prince Baltasar Carlos dans l'école d'équitation



* London, Wallace-Galerie

H. 1,285, B. 1,00

Prinz Baltasar Carlos in der Reitschule

Um 1635

The prince Balthazar Carlos in the riding school Le prince Baltasar Carlos dans l'école d'équitation



* Madrid, Prado-Museum

H. 3,01, B. 3,14

Philip IV., king of Spain

Philipp IV., König von Spanien
Um 1635

Philippe IV, roi d'Espagne



* Madrid, Prado-Museum

H. 3,01, B. 3,14

Isabella von Bourbon, die erste Gemahlin Philipps IV.

Um 1638—1640

Isabel of Bourbon, first wife of Philip IV.

Isabelle de Bourbon, première épouse de Philippe IV



* Madrid, Prado-Museum

H. 3,00, B. 3,14

Philipp III., König von Spanien

Philip III., king of Spain

Um 1635

Philippe III, roi d'Espagne



* Madrid, Prado-Museum

H. 2,97, B. 3,00

Margarete von Oesterreich, Gemahlin Philipps III.

Um 1635

Margaret of Austria, wife of Philip III.

Marguerite d'Autriche, épouse de Philippe III



Madrid, Prado-Museum

H. 1,91, B. 1,26

Philipp IV. im Jagdkostüm

Philip IV. in hunting-suit

Um 1635

Philippe IV en costume de chasse



* Madrid, Prado-Museum

H. 1,91, B. 1,26

Der Infant Don Ferdinand von Oesterreich

Um 1635

The infant Don Ferdinand of Austria

L'infant Don Ferdinand d'Autriche



Madrid, Prado-Museum

H. 1,91, B. 1,03

Prinz Baltasar Carlos als Jäger

Um 1635

The prince Balthazar Carlos as hunter

Le prince Baltasar Carlos en chasseur



* Madrid, Prado-Museum

Die Uebergabe von Breda („Las Lanzas“)

The surrender of Breda

H. 3,07, B. 3,67

La reddition de Bréda

Um 1635—1640



Madrid, Prado-Museum

Justin von Nassau und Spinola
(Ausschnitt aus der „Uebergabe von Breda“)

(Detail of „The surrender of Breda“)

(Détail de „La reddition de Bréda“)

Um 1635—1640



Madrid, Prado-Museum

Selbstbildnis des Velazquez

(Ausschnitt aus der „Uebergabe von Breda“)

Portrait of the painter himself
(Detail of „The surrender of Breda“)

Um 1635—1640

Portrait de l'artiste lui-même
(Détail de „La reddition de Bréda“)



Madrid, Prado-Museum

Gruppe der Spanier

(Ausschnitt aus der „Uebergabe von Breda“)

Group of the Spaniards
(Detail of „The surrender of Breda“)

Um 1635–1640

Le groupe des Espagnols
(Détail de „La reddition de Bréda“)



Madrid, Prado-Museum

Gruppe der Holländer

(Ausschnitt aus der „Uebergabe von Breda“)

Group of the Dutchmen
(Detail of „The surrender of Breda“)

Um 1635—1640

Le groupe des Hollandais
(Détail de „La reddition de Bréda“)



* Madrid, Prado-Museum

H. 2,46, B. 1,69

Christus am Kreuz

Christ on the cross

1638 oder 1639

Le Christ en croix



* London, Nationalgalerie

Christus an der Säule
Zwischen 1631 und 1640

Christ at the column

H. 1,61, B. 2,035

Le Christ à la colonne



* Berlin, Kaiser Friedrich-Museum

H. 1,20, B. 0,99

Bildnis einer Dame

Portrait of a lady

Um 1635—1640

Portrait d'une dame



London, Apsley House (Herzog von Wellington)

H. 0,76, B. 0,645

A man's portrait

Bildnis eines Mannes

Um 1635—1640

Portrait d'homme



* Madrid, Prado-Museum

H. 1,09, B. 0,87

Der Bildhauer Martinez Montañes

Portrait of the sculptor Martinez Montañes

1636

Portrait du sculpteur Martinez Montañes



* Dresden, Kgl. Gemäldegalerie

H. 1,08, B. 0,895

Der Oberjägermeister Juan Mateos

Um 1635—1640

Juan Mateos, master of the hunt of Philip IV.

Juan Mateos, premier arquebusier du roi



* Modena, Galerie

H. 0,68, B. 0,51

Francesco II. von Este, Herzog von Modena

Francis II. of Este, duke of Modena

1638

François II d'Este, duc de Modène



* Madrid, Prado-Museum

H. 1,09, B. 0,88

Don Antonio Alonso Pimentel (?)

The so-called portrait of
Don Antonio Alonso Pimentel

Um 1640

Le portrait prétendu de
Don Antonio Alonso Pimentel



London, Nationalgalerie

Philip IV. hunting the wild boar

Philipp IV. auf der Saujagd
Um 1638—1639

Philippe IV à la chasse au sanglier

H. 1,88, B. 3,125



Wien, Hofmuseum

H. 1,28, B. 1,00

Prinz Baltasar Carlos

The prince Balthazar Carlos

Um 1639

Le prince Baltasar Carlos



* London, Buckingham-Palast

H. 2,11, B. 1,10

Prinz Baltasar Carlos

The prince Balthazar Carlos

1639

Le prince Baltasar Carlos



* Haag, Mauritshuis

H. 1,48, B. 1,11

Prinz Baltasar Carlos

The prince Balthazar Carlos

Um 1639

Le prince Baltasar Carlos



Dresden, Kgl. Gemäldegalerie

H. 0,655, B. 0,56

Bildnis eines Mannes

Zwischen 1640—1650

A man's portrait

Portrait d'homme



* Petersburg, Eremitage

H. 0,68, B. 0,55

The duke of Olivares

Der Herzog von Olivares
Um 1640—1643

Le duc d'Olivarès



* Dulwich, College Gallery

H. 1,282, B. 0,96

Philipp IV.

1644

Philip IV.

Philippe IV



* London, Wallace-Galerie

H. 0,928, B. 0,685

Die Dame mit dem Fächer

The lady with the fan

Um 1645

La dame à l'éventail



*Frankfurt a. M., Städelsches Kunstinstitut

H. 0,64, B. 0,48

Kardinal Borja
Um 1645



* New York, Spanish Society

Kardinal Pamphili
Zwischen 1644 und 1647



* Paris, Sammlung † Rud. Kann

H. 0,545, B. 0,445

Bildnis eines jungen Mädchens

Portrait of a young girl

Um 1645

Portrait de jeune fille



* Madrid, Prado-Museum

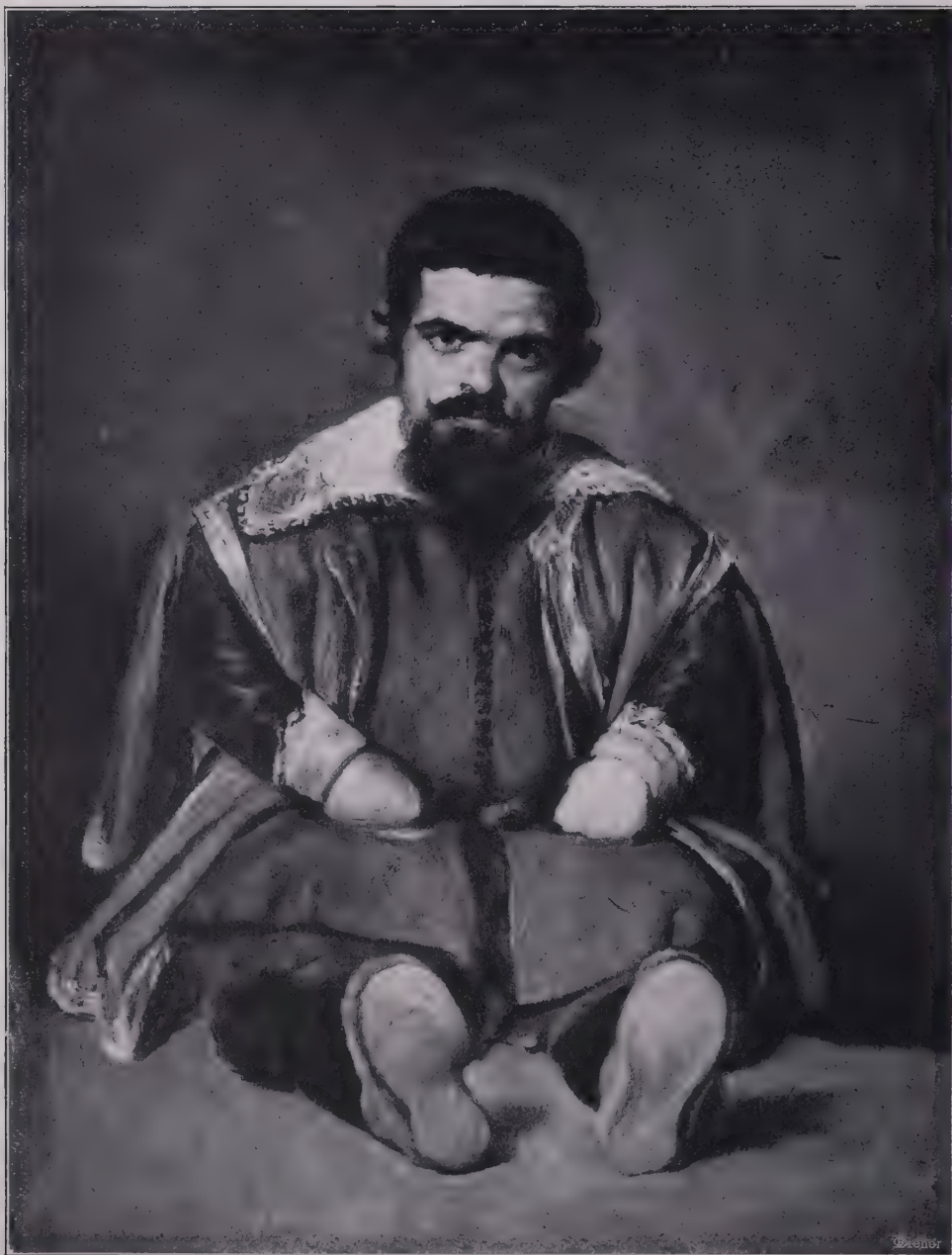
H. 2,09, B. 1,23

Bildnis eines Hofnarren Philipps IV.
(Pabillos de Valladolid)

Um 1640—1650

Portrait of a buffoon of Philip IV.

Portrait d'un bouffon de Philippe IV



* Madrid, Prado-Museum

H. 1,06, B. 0,81

Bildnis eines Zwerges Philipps IV.

(Sebastian de Morra)

Um 1643–1649

Portrait of a dwarf of Philip IV.

Portrait d'un nain de Philippe IV



* Madrid, Prado-Museum

H. 1,07, B. 0,82

Bildnis eines Zwerges Philipps IV.

(El primo)

Portrait of a dwarf of Philip IV.

1644

Portrait d'un nain de Philippe IV



* Madrid, Prado-Museum

View of Saragossa

Ansicht von Saragossa
1647

Vue de Saragosse

H. 1,80, B. 3,31



Madrid, Prado-Museum

Ansicht von Saragossa (Ausschnitt)

1647

View of Saragossa (Detail)

Vue de Saragosse (Détail)



Madrid, Prado-Museum

Ansicht von Saragossa (Ausschnitt)

1647

Vue de Saragosse (Détail)



Madrid, Prado-Museum

Ansicht von Saragossa (Ausschnitt)

1647

Vue de Saragosse (Détail)

View of Saragossa (Detail)



* Valencia, Academia de Bellas Artes

H. 0,455, B. 0,38

Selbstbildnis

Portrait of the painter himself

Um 1650

Portrait du peintre lui-même



*Castle Howard, Earl of Carlisle

H. 0,76, B. 0,635

Juan de Pareja
1650



* Rom, Palazzo Doria

H. 1,40, B. 1,20

Papst Innozenz X.

The pope Innocent X.

1650

Le pape Innocent X



Rom, Palazzo Doria

Papst Innozenz X.
(Ausschnitt)

1650

The pope Innocent X.
(Detail of the preceding picture)

Le pape Innocent X
(Détail du tableau précédent)



* Petersburg, Eremitage

H. 0,49, B. 0,41

The pope Innocent X.

Papst Innozenz X.
1650

Le pape Innocent X



* Wien, Hofmuseum

H. 1,27, B. 0,89

Maria Anna von Oesterreich, zweite Gemahlin Philipps IV. (?)

Mary Ann of Austria, second wife
of Philip IV. (?)

Um 1651

Marie-Anne d'Autriche, seconde femme
de Philippe IV (?)



* Paris, Louvre

H. 0,75, B. 0,61

Maria Anna von Oesterreich (?)

Mary Ann of Austria (?)

Um 1651

Marie-Anne d'Autriche (?)



* Nordamerika, Privatbesitz

Maria Anna von Oesterreich (?)

Mary Ann of Austria (?)

Marie-Anne d'Autriche (?)



* Madrid, Prado-Museum

H. 1,76, B. 1,34

Die Krönung der Maria

The coronation of the Virgin

Um 1651—1655

Le couronnement de la Vierge



Madrid, Prado-Museum

Die Krönung der Maria
(Ausschnitt)

The coronation of the Virgin
(Detail)

Um 1651—1655

Le couronnement de la Vierge
(Détail)



* Madrid, Prado-Museum

H. 2,10, B. 1,23

Bildnis eines Hofnarren Philipps IV.
(Don Juan de Austria)

Portrait of a buffoon of
Philip IV.

Um 1651—1660

Portrait d'un bouffon de
Philippe IV



* Madrid, Prado-Museum

H. 1,42, B. 1,07

Bildnis eines Zwerges Philipps IV.
(Don Antonio el Inglés)

Portrait of a dwarf of Philip IV.

Um 1651—1660

Portrait d'un nain de Philippe IV



* Madrid, Prado-Museum

H. 1,79, B. 0,94

Menippus

Menippus
Um 1651—1660

Ménippe



Madrid, Prado-Museum

Menippus
(Ausschnitt)

The head of Menippus
(Detail of the preceding picture)

La tête de Ménippe
(Détail du tableau précédent)



Madrid, Prado-Museum

Aesop
(Ausschnitt)

The head of Aesopus
(Detail of the accompanying picture)

La tête d'Esop
(Détail du tableau ci-contre)



* Madrid, Prado-Museum

H. 1,97, B. 0,94

Aesop

Aesopus

Um 1651—1660

Esope



Madrid, Prado-Museum

H. 1,03, B. 0,83

Der Idiot von Coria
(„El Bobo de Coria“)

Um 1651—1660

The idiot of Coria

L'idiot de Coria



* Madrid, Prado-Museum

H. 1,07, B. 0,83

Das Kind von Vallecas

The boy of Vallecas

1651—1660

L'enfant de Vallecas



H. 1,23, B. 1,75

* London, Nationalgalerie

Venus mit dem Spiegel und Cupido

Um 1655

Vénus se mirant et Cupidon

Venus with the mirror and Cupid



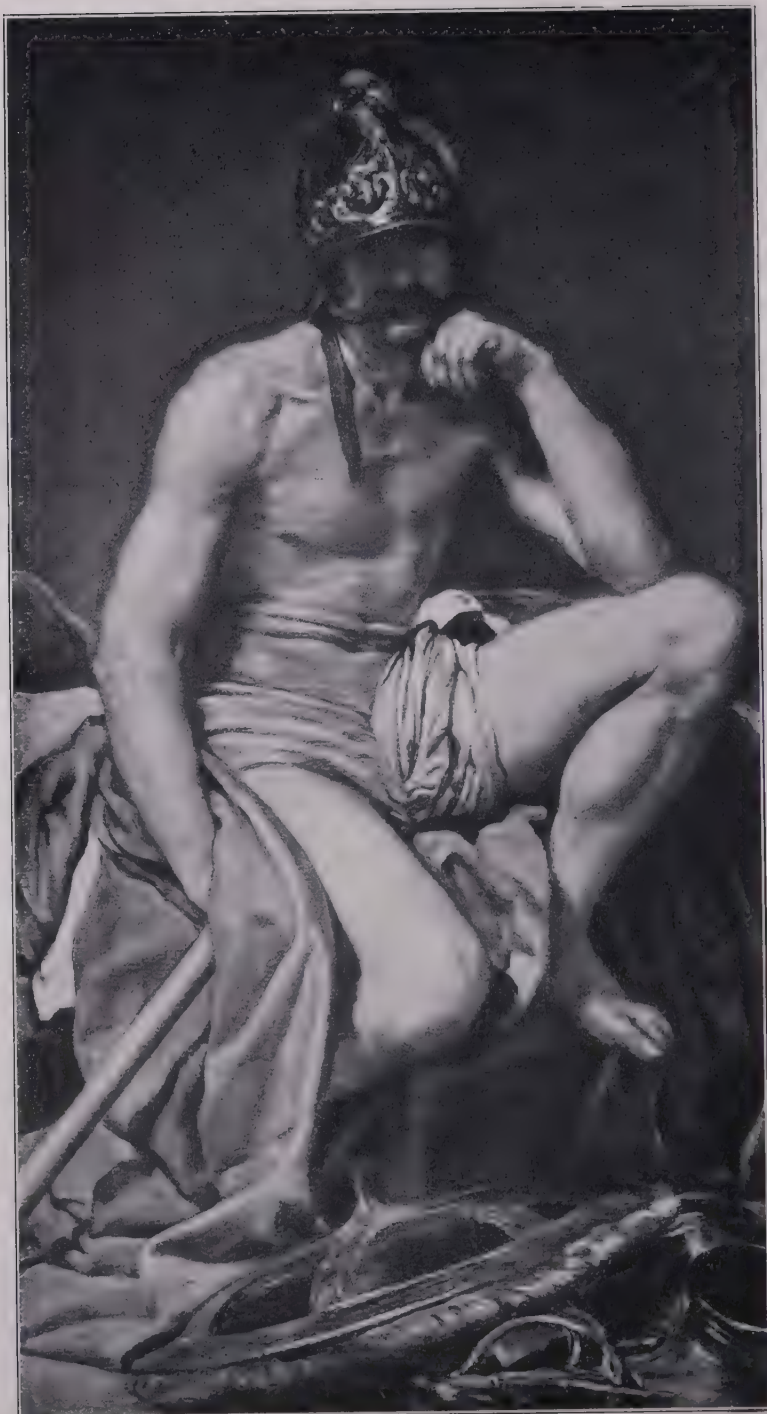
* Madrid, Prado-Museum

Mercury and Argus

Merkur und Argus
Um 1655

H. 1,27, B. 2,48

Mercure et Argus



* Madrid, Prado-Museum

H. 1,79, B. 0,95

Mars

Um 1655–1658



* Wien, Hofmuseum

H. 1,28, B. 1,00

Die Infantin Margarete

The infanta Margaret

Um 1655

L'infante Marguerite



Paris, Louvre

H. 0,70, B. 0,59

Die Infantin Margarete

The infanta Margaret

Um 1656

L'infante Marguerite



* Madrid, Prado-Museum

H. 3,18, B. 2,76

Las Meninas
1656



Madrid, Prado-Museum

Las Meninas

(Ausschnitt aus dem Bilde auf S. 101)

Detail of the preceding picture

Détail du tableau précédent



Madrid, Prado-Museum

Selbstbildnis des Velazquez
(Ausschnitt aus „Las Meninas“)

Portrait of the painter himself
(Detail of „Las Meninas“)

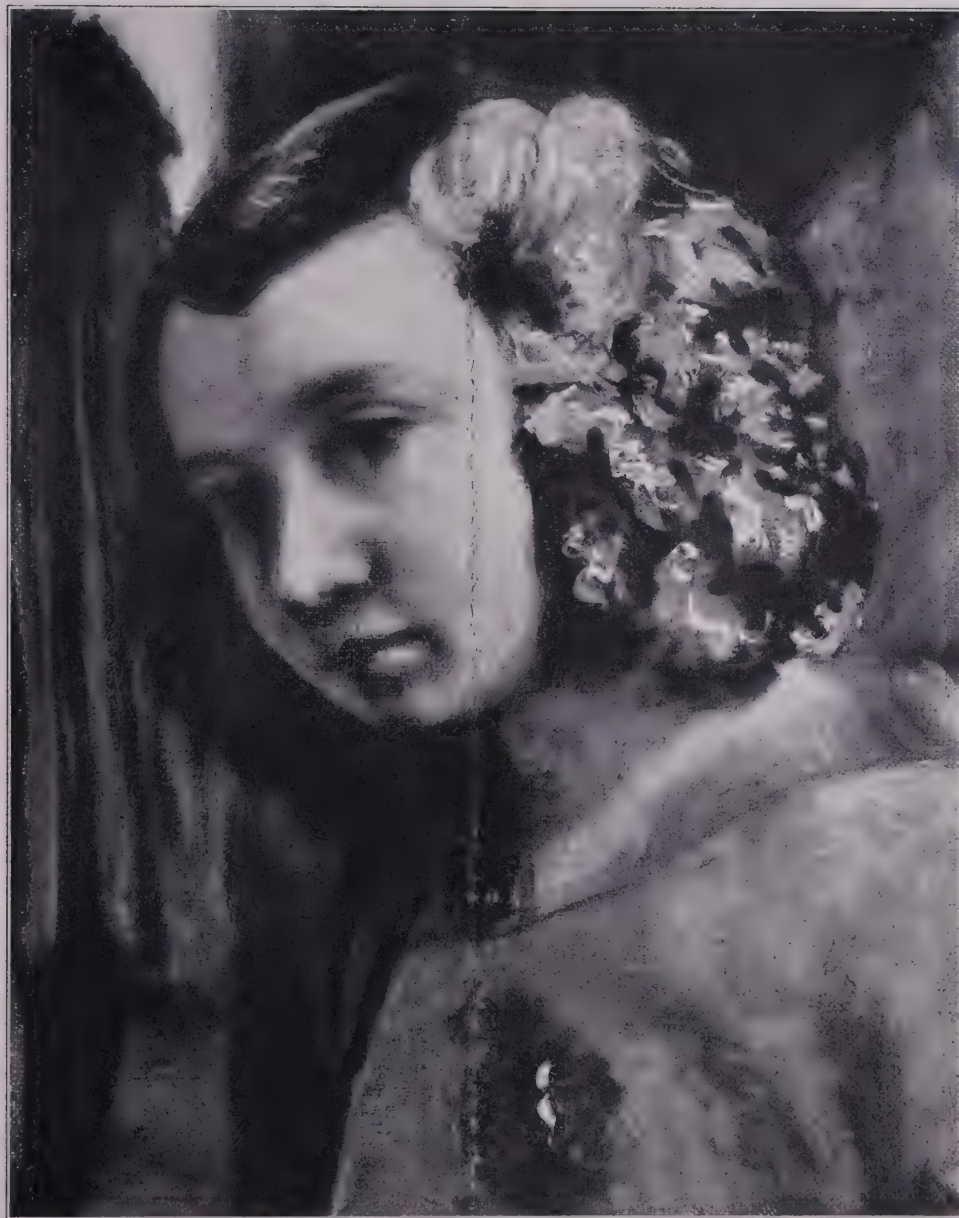
Portrait du peintre lui-même
(Détail de „Las Meninas“)



Madrid, Prado-Museum

Die Zwergin Mari Bárbola und der Zwerg Nicolasito Pertusato, rechts
(Ausschnitt aus „Las Meninas“)

The dwarfs Mari Bárbola and Nicolasito Pertusato Les nains Mari Bárbola et Nicolasito Pertusato
(Detail of „Las Meninas“) (Détail de „Las Meninas“)



Madrid, Prado-Museum

Kopf des einen Ehrenfräuleins aus den „Meninas“

Head of one of the maids of honour
(Detail of „Las Meninas“)

Tête d'une des dames d'honneur
(Détail de „Las Meninas“)



* Frankfurt a. M., Städelsches Kunstinstitut

H. 1,365, B. 1,05

Die Infantin Margarete

The infanta Margaret

Um 1656—1657

L'infante Marguerite



Wien, Hofmuseum

H. 1,05, B. 0,87

Die Infantin Margarete

Um 1656–1657

The infanta Margaret

L'infante Marguerite



* Madrid, Prado-Museum

Die Teppichwirkerinnen („Las Hilanderas“)

H. 2,20, B. 2,89

The carpet-weavers

Um 1655–1660

Les ourdisseuses de tapis



Madrid, Prado-Museum

The carpet-weavers
(Detail)

Die Teppichwirkerinnen
(Ausschnitt)

Les ourdisseuses de tapis
(Détail)



* Madrid, Prado-Museum

H. 0,69, B. 0,56

Philip IV.

Philipp IV.
Um 1655—1660

Philippe IV



©reber

Wien, Hofmuseum

H. 0,47, B. 0,37

Philip IV.

Philipp IV.
Um 1655—1660

Philippe IV



London, Nationalgalerie

H. 0,636, B. 0,52

Philip IV.

Philipp IV.
Um 1655—1660

Philippe IV



³ Turin, Kgl. Pinakothek

H. 0,42, B. 0,33

Philip IV.

Philipp IV.
Um 1655—1660

Philippe IV



Madrid, Prado-Museum

H. 2,31, B. 1,31

Philip IV.

Philipp IV.
Um 1655—1660

Philippe IV



Madrid, Prado-Museum

H. 2,09, B. 1,25

Maria Anna von Oesterreich

Mary Ann of Austria, second
wife of Philip IV.

Um 1658—1660

Marie-Anne d'Autriche, seconde
femme de Philippe IV



Wien, Hofmuseum

H. 1,21, B. 1,07

Die Infantin Margarete

The infanta Margaret

1659

L'infante Marguerite



* Madrid, Prado Museum

H. 2,12, B. 1,47

Die Infantin Margarete

The infanta Margaret

Um 1660

L'infante Marguerite



* Wien, Hofmuseum

H. 1,28, B. 0,99

Der Infant Philipp Prosper

The infant Philip Prosper

Um 1659—1660

L'infant Philippe-Prosper



* Madrid, Prado-Museum

H. 2,57, B. 1,88

Antonius der Abt und Paulus der Einsiedler

Um 1656—1660

Anthony the abbot and Paul the hermit

Saint Antoine abbé et Saint Paul ermite



* Boston, Museum of Fine Arts

Philip IV.

Philipp IV.

Philippe IV



London, George Lindsay Holford

H. 2,07, B. 1,21

Philip IV.

Philipp IV.

Philippe IV



Petersburg, Eremitage

H. 2,03, B. 1,21

Philipp IV.

Philip IV.

Philippe IV



* Paris, Louvre

H. 2,00, B. 1,20

Philipp IV. im Jagdkostüm

Philip IV. in hunting-suit

Philippe IV en costume de chasse



* Florenz, Galerie Pitti

H. 1,16, B. 0,91

Philip IV.

Philipp IV.

Philippe IV



* Madrid, Prado-Museum

H. 2,09, B. 1,47

Philipp IV. im Gebet

Philip IV. praying

Philippe IV en prière



* Madrid, Prado-Museum

H. 2,09, B. 1,47

Maria Anna von Oesterreich, zweite Gemahlin Philipps IV., im Gebet

Mary Ann of Austria, second wife
of Philip IV., praying

Marie-Anne d'Autriche, seconde femme
de Philippe IV., en prière



* Schloss Schönbrunn bei Wien

H. 2,05, B. 1,27

Maria Anna von Oesterreich

Mary Ann of Austria

Marie-Anne d'Autriche



• Wien, Hofmuseum

H. 1,30, B. 1,00

Maria Anna von Oesterreich

Mary Ann of Austria

Marie-Anne d'Autriche



Richmond, Sir Frederick Cook

Maria Anna von Oesterreich

Mary Ann of Austria

Marie-Anne d'Autriche



* Berlin, Kaiser Friedrich-Museum

H. 2,00, B. 1,06

Die Infantin Maria, Königin von Ungarn

The infanta Mary, queen of Hungary

L'infante Marie, reine de Hongrie



* Madrid, Prado-Museum

H. 1,58, B. 1,13

Prinz Baltasar Carlos

The prince Balthazar Carlos

Le prince Baltasar Carlos



© Madrid, Prado-Museum

H. 2,09, B. 1,44

Prinz Baltasar Carlos

The prince Balthazar Carlos

Le prince Baltasar Carlos



London, H. B. Brabazon

Maria Anna von Oesterreich

Marie-Anne d'Autriche

Mary Ann of Austria



* Paris, F. Kleinberger

H. 1,62, B. 1,18

Die Infantin Margarete und die Zwergin Maria Barbola

The infantia Margret and the
dwarf Maria Barbola
L'infante Marguerite et la
naine Marie Barbola



Glasgow, Corporation Art Gallery

Die Infantin Margarete

L'infante Marguerite

The infanta Margaret



* Wien, Hofmuseum

Die Infantin Margarete

L'infante Marguerite

The infanta Margaret

H. 1,21, B. 0,95



Richmond, Sir Frederick Cook

Bildnis des Velazquez

Portrait of Velazquez

Portrait de l'artiste



Florenz, Uffizien

H. 1,01, B. 0,80

Bildnis des Velazquez

Portrait of Velazquez

Portrait de l'artiste



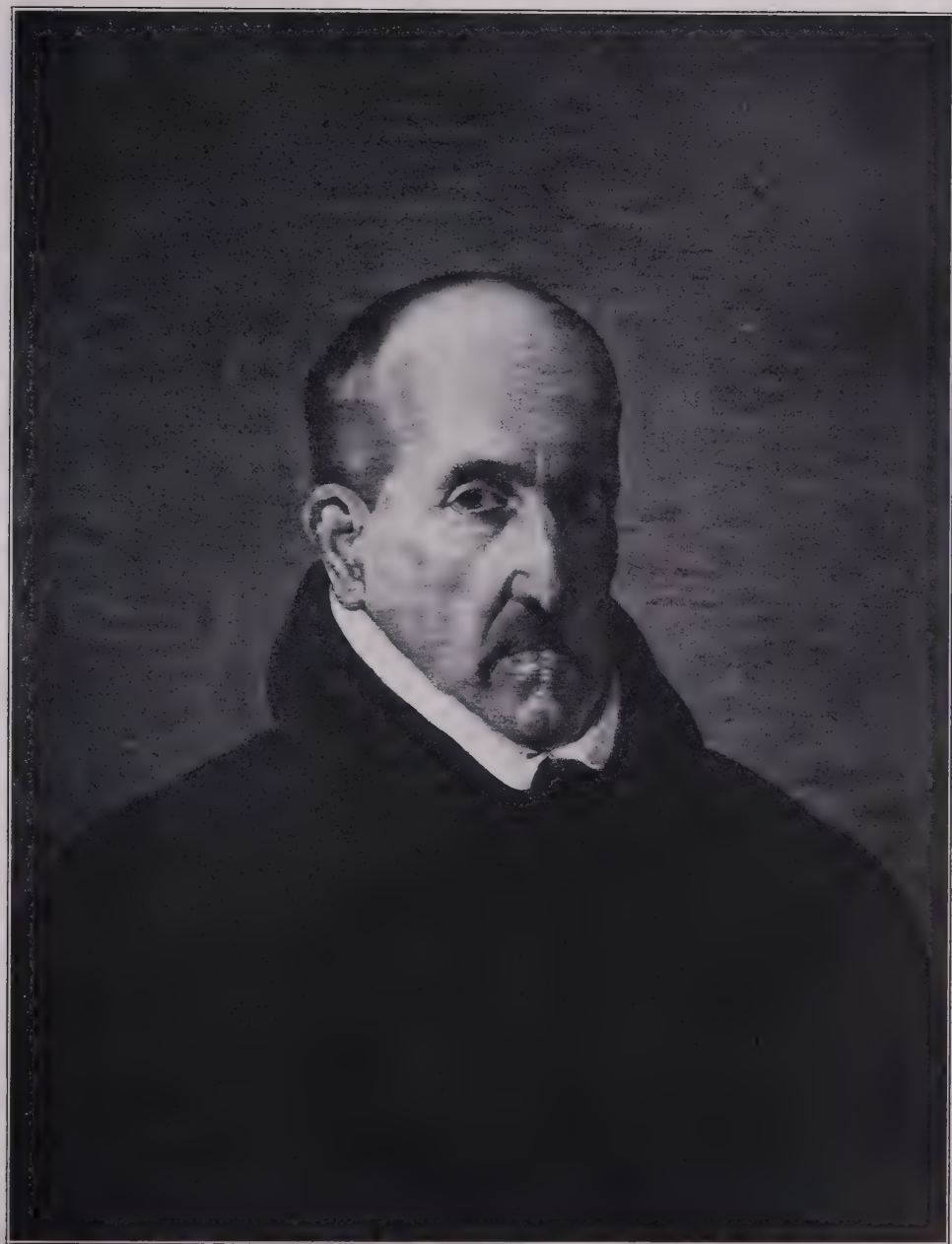
*Berlin, Kaiser Friedrich-Museum

H. 2,03, B. 1,21

Bildnis des italienischen Feldhauptmanns del Borro

Portrait of the Italian captain del Borro

Portrait du capitaine italien del Borro



* Madrid, Prado-Museum

H. 0,59, B. 0,46

Luis de Góngora y Argote



* Madrid, Prado-Museum

H. 0,74, B. 0,44

Alonso Martinez de Espinar (?)



* London, Bridgewater-Galerie

H. 1,98, B. 1,07

Don Enrique Felipe de Guzman



* Dresden, Kgl. Gemäldegalerie

H. 0,925, B. 0,74

Der Herzog von Olivares

The duke of Olivares

Le duc d'Olivarès



Petersburg, Eremitage

H. 2,08, B. 1,25

Der Herzog von Olivares

The duke of Olivares

Le duc d'Olivarès



*Schleissheim, Kgl. Galerie

H. 1,35, B. 1,14

Der Herzog von Olivares

The duke of Olivares

Le duc d'Olivarès



* London, Apsley House (Herzog von Wellington)

H. 0,78, B. 0,68

Papst Innozenz X.

The pope Innocent X.

Le pape Innocent X



* London, Nationalgalerie

H. 2,06, B. 1,12

Bildnis des Admirals Pulido-Pareja

Portrait of the admiral Pulido-Pareja

Portrait de l'amiral Pulido-Pareja



■ London, Apsley House (Herzog von Wellington)

H. 0,60, B. 0,54

Der Dichter Quevedo

The poet Quevedo

Le poète Quevedo



* Madrid, Prado-Museum

H. 1,98, B. 1,21

Bildnis des Pernia, Hofnarren Philipps IV.

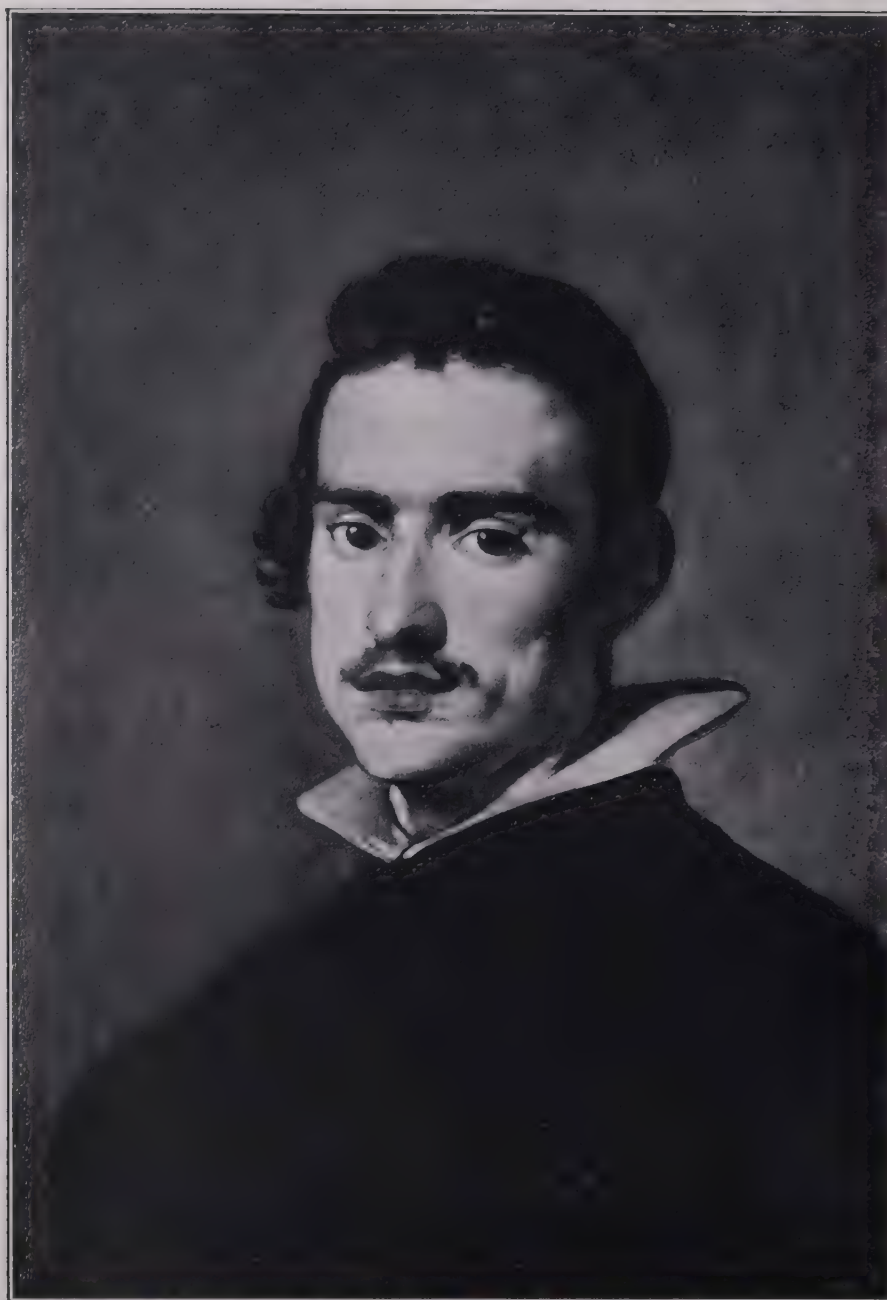
Portrait of Pernia, buffoon of Philip IV.

Portrait de Pernia, bouffon de Philippe IV



* London, George Donaldson

Bildnis eines Hofnarren Philipps IV.
Portrait of a buffoon of Philip IV. (Calabaças) Portrait d'un bouffon de Philippe IV



* Madrid, Prado-Museum

H. 0,56, B. 0,39

Männliches Bildnis

A man's portrait

Portrait d'homme



London, Bridgewater-Galerie

H. 0,75, B. 0,55

Männliches Bildnis

A man's portrait

Portrait d'homme



© Wien, Galerie Harrach

H. 0,59, B. 0,48

Bildnis eines jungen Mannes

Portrait of a young man

Portrait d'un jeune homme



Greiner

*Dulwich, College Gallery

H. 0,52, B. 0,26

Knabenkopf

Head of a boy

Tête d'un jeune garçon



Rom, Palazzo Dorla

Bildnis eines Knaben

Portrait of a boy

Portrait d'un garçon



London, A. W. Leathum

Bildnis eines jungen Mannes

Portrait of a young man

Portrait d'un jeune homme



* Madrid, Prado-Museum

Doña Antonia de Ipiñarrieta y Galvos



London, Herzog von Devonshire

H. 0,712, B. 0,47

Bildnis einer Dame

Portrait of a lady

Portrait d'une dame



Paris, Louvre

H. 0,82, B. 0,63

Bildnis einer jungen Dame

Portrait of a young lady

Portrait d'une jeune dame



* Madrid, Prado-Museum

H. 0,58, B. 0,46

Bildnis eines kleinen Mädchens

Portrait of a little girl



* Madrid, Prado-Museum

H. 0,58, B. 0,46

Bildnis eines kleinen Mädchens

Portrait of a little girl



*London, Nationalgalerie

H. 2,31, B. 1,68

The shepherds adoring Christ

Die Anbetung der Hirten

L'adoration des bergers



* London, Nationalgalerie

H. 1,875, B. 1,775

Die Verlobung (Das Familienfest)

The betrothal

Les fiançailles



* Richmond, Sir Frederick Cook

A Spanish beggar

Ein spanischer Bettler

Un mendiant espagnol



* Madrid, Prado-Museum

H. 0,39, B. 0,31

A man's head

Männlicher Kopf

Tête d'homme



* Wien, Hofmuseum

H. 0,83, B. 0,64

Der lachende Bursche

The laughing boy

Un garçon riant



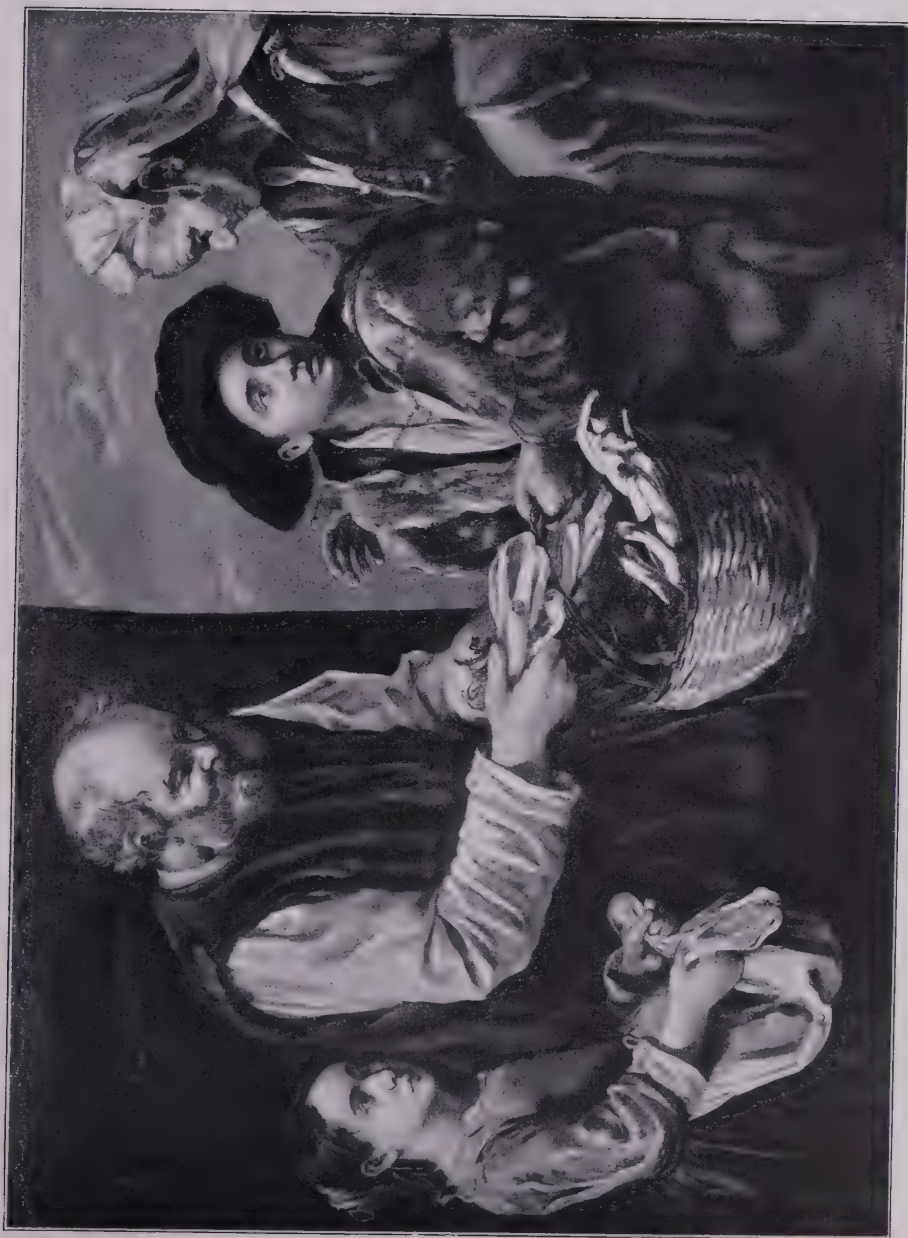
* London, G. Salting

H. 0,725, B. 0,575

Ein Kind mit einem Diener

Child and servant

Un enfant et un serviteur



Früher Brüssel, Sammlung Somée

Der Gemüsehändler

The green-grover

Le fruitier



London, J. C. Robinson

Der Küchenmeister

Le chef de cuisine

The steward



* London, Nationalgalerie

A dead warrior

Ein toter Krieger

Un guerrier mort

H. 1,04, B. 1,655



• Paris, Louvre

Die Unterhaltung

The conversation

La conversation

H. 0.47, B. 0.77



London, William J. Farrer

Die Promenade von Sevilla

The promenade at Sevilla

La promenade à Séville



* Madrid, Prado-Museum

H. 2,45, B. 2,10

Die „Calle de la Reina“ in Aranjuez

The „Calle de la Reina“ at Aranjuez

La „Calle de la Reina“ à Aranjuez



* Madrid, Prado-Museum

H. 2,48, B. 2,23

Der Tritonenbrunnen in Aranjuez

The fountain of tritons at Aranjuez

La fontaine des tritons à Aranjuez



* Madrid, Prado-Museum

H. 1,46, B. 1,11

Der Titusbogen in Rom

The arch of Titus at Rome

L'arc de Titus à Rome

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